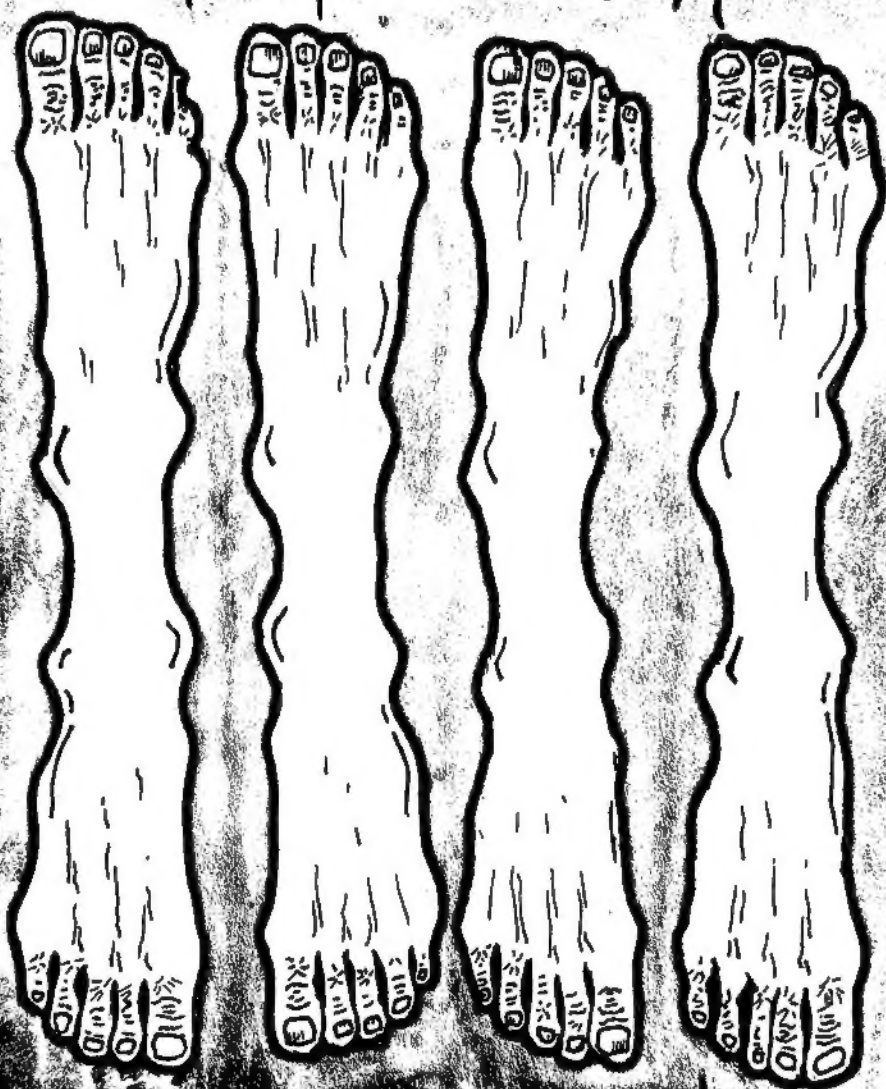
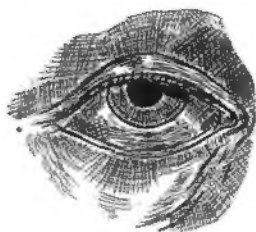


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paradox flesh

Cover by ENDNØ, lettering by Arcane Hermit. Index illustration by ENDNØ.

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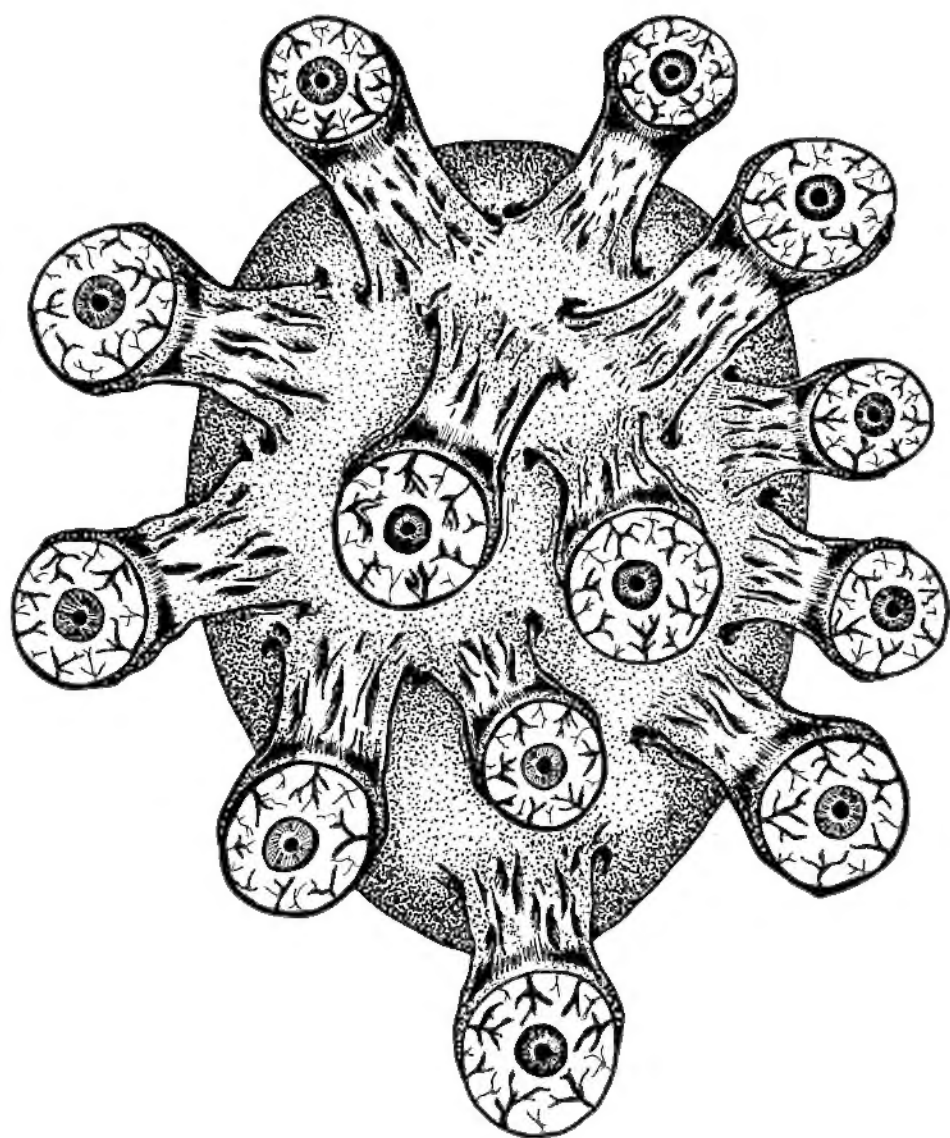
Emiliano Ciarlante

G U S A

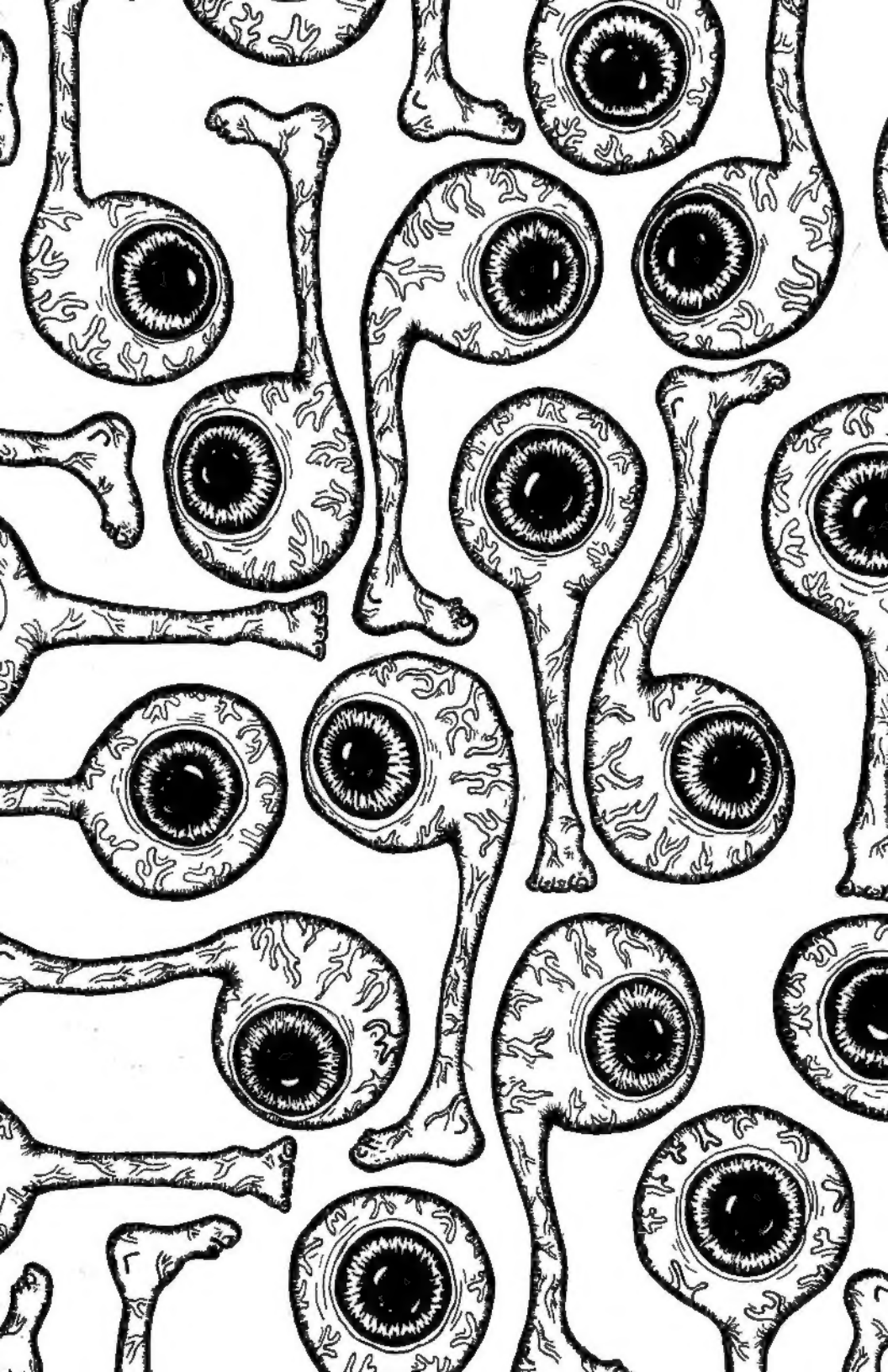
ARCANE HERMIT



MULTIPLICIDAD DEL PENSAMIENTO



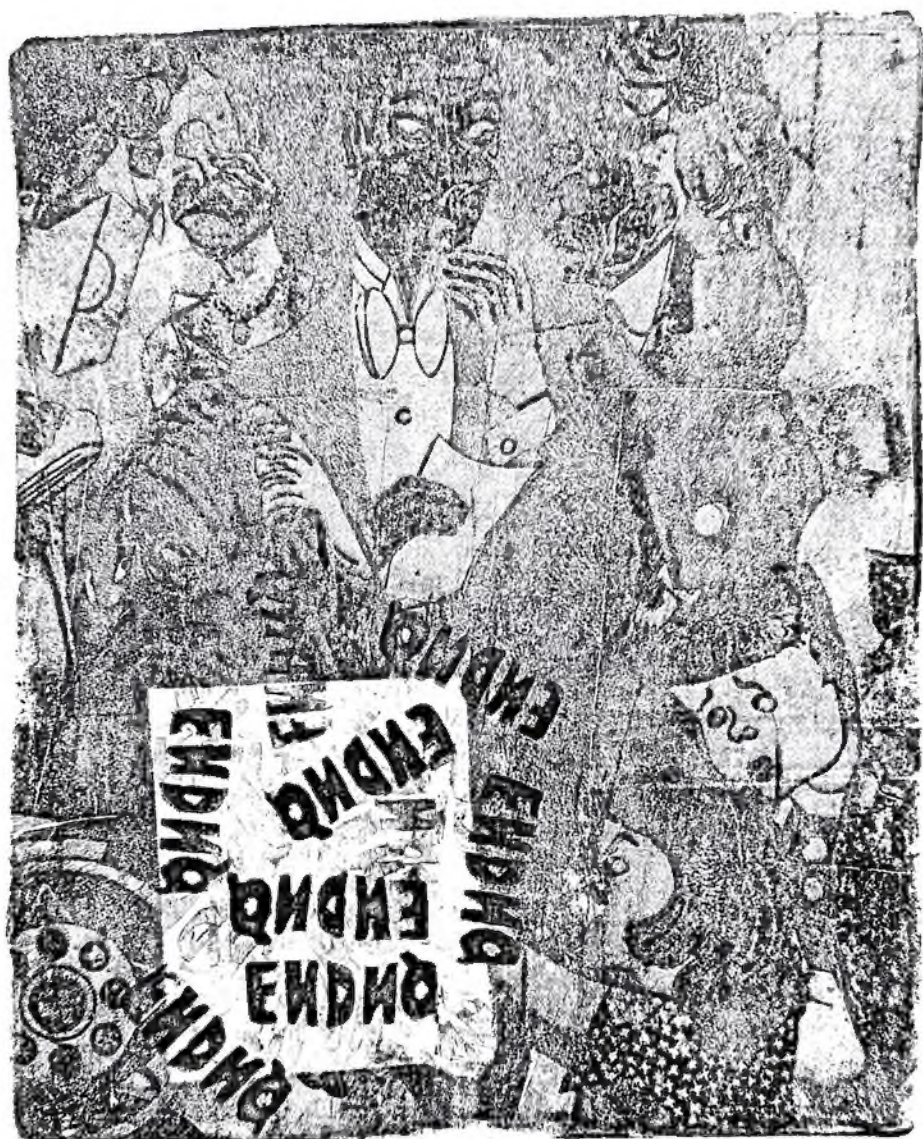




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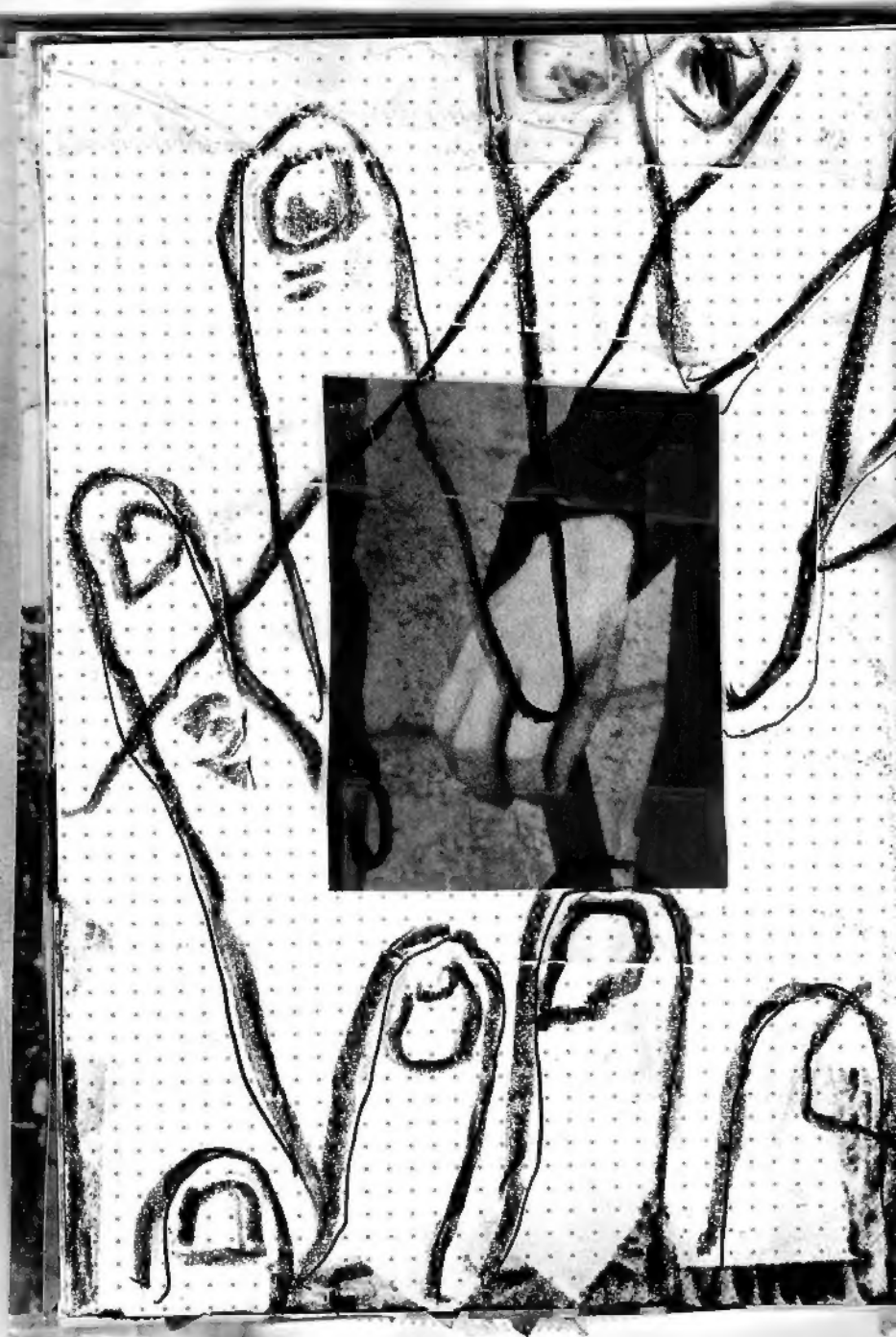


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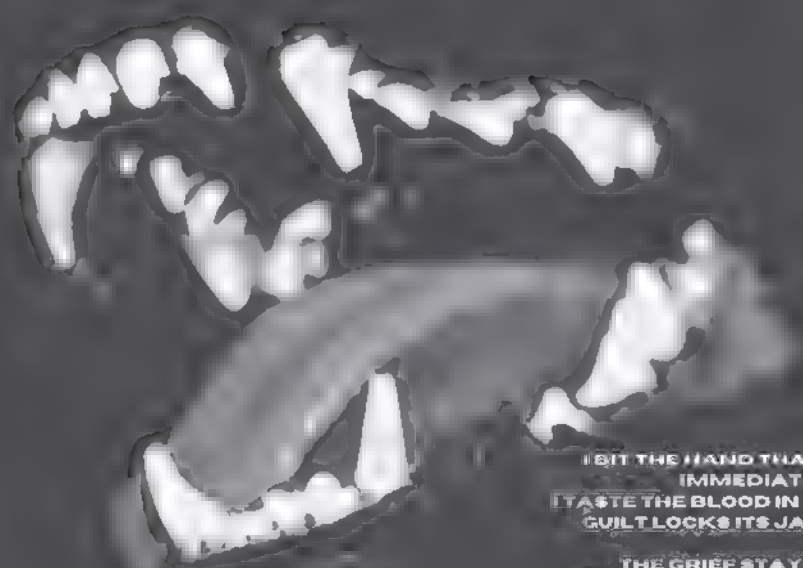
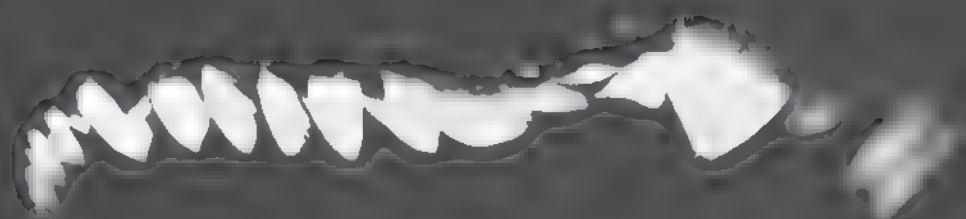
gusa

الأساطير
الغريبة





I EXIST
LOST



I BIT THE HAND THAT FEEDS ME
IMMEDIATELY I LET GO
I TASTE THE BLOOD IN MY TONGUE
GUILT LOCKS ITS JAW UPON ME

THE GRIEF STAYED WITH ME
NIGHT AND DAY IT HAUNTS ME
WHAT CAME OVER ME
TO HAVE HURT THE ONE I LOVE

VOY A LIMARME LOS COLMILLOS
HASTA TENER BOCA DE HUMANO
NINGÚN DIENTE DEMASIADO AFILADO
NI CON FUERZA PARA MATAR

ME PARECE NORMAL DESEAR
MUTILARSE DESPUÉS DE PECAR
NUNCA MÁS TE QUISIERA LASTIMAR



LEFT TO RIGHT top to bottom: Chris Carter, Throbbing Gristle, Post-Ten, Daughters, Anthony Two, Daughters, Coeur d'Alene, Throbbing Gristle, Alpha Pithergill, Nerve With Wound, Karl Blake, Lounge Kittens, Phil Oakley, Human League, Genesis P-Orridge, Throbbing Gristle, Adrian Wright, Human League, Boyd Rice, Nip, Doublet, Don, Lounge Kittens.

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together the finest minds of our generation.

This week's subject: Electronic Music.



PAULINE OLIVEROS



THE LOUNGE LIZARDS



DEVO

REVCO



CABARET VOLTAIRE

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C O I L



T U X E D O M O O N

A Glimpse of the Past and Present of Sylvania

by andrea coloma published on march 2023

www.the-vinylhole.com

"En Cielo De Oceano" (1993) by the Peruvian-Spanish duo Sylvania is a remarkable and influential album that profoundly mirrors the whole essence and significance of what Shoegaze and, more prominently, Dream Pop symbolize. "En Cielo De Oceano," which translates as "In an Ocean Sky," lives up to the title; there is undoubtedly a sensation of depth, waves, peacefulness, and latitude in the music that is organic. Tracks such as "El Día Del Cielo," "Trice," and "Arcange" are great examples. Each song grasps the same components while accompanied by the ethereal, noisy, melodic, and atmospheric sounds we identify with those genres. Coco Cielo's soft vocals (guitar, piano, cellos, rhythms) and Mario Sylvania's (vocals, guitar, computer synth) – assemble an outstanding listening experience that is certainly capable of capturing the attention of every Shoegaze and Dream Pop devotee. I hold tightly to this belief. "Un Cielo De Oceano" is one of my all-time favorite Shoegaze/Dream pop albums. My favorite track, "Un Bosque en La Memoria," is an aural venture that envelopes peaceful scenery. Coco Cielo's and Mario Sylvania's soothing vocals are instruments of their own that envelop entirely to the other instruments. The whole arrangement of this track is captivating. The music generates ambient soundscapes that put your ears at ease. Sylvania has been around since the late eighties and is the pioneer of Latin American Shoegaze culture, but has mainly embraced genres of Dream Pop and Generative Ambient Music, extracting influences from acts such as Cocteau Twins and Brian Eno. It is a clash that contributed to the evolution of Sylvania.

Even though Peru is their homeland, they established themselves in Spain, settling in Valencia in 1989 and later transitioning to Madrid in 1991. Making this the primary location where they have been producing their music. In 1992, they released "Miel Nube Hiel" EP under the Spanish label Elephant Records which was considered the EP of the year in Spain and has been commented to echo similar styles to Slowdive and My Bloody Valentine. The following year, Sylvania came out with their first full-length album, "Un Cielo De Oceano," which was deemed the album of the year by Spiral magazine and proclaimed by Radio Nacional de España (Spain's National Radio), which resulted in more praise from respected British magazines Melody Maker and New Musical Express (NME). However, these announcements did not stop there.

"Paseje III," released in 1994, became an international success. These announcements led to a tour throughout Spain, supporting acts such as Stereolab and Moonshake in 1996. In this period, Sylvania experiments more with ambient and electronic sounds, which Coco labeled "Electroacoustic." Sylvania features futuristic remixes of present-day artists Autechre, Seefeel, Scorn, Scanner, and Locus. "Delay Tambor," released in 1996, "Juniperfin" (1997), "Naves Sin Puertos" (1998), and "Campo De Sphaeres, Arboles y Secuencias Posibles" (1999) are excellent examples of this genre shift. The duo continued to impress magazines and radio stations as more music was produced. In addition, they embraced much of the



underground scene in Madrid. As a result, Sylvania continued to receive significant recognition in Spain and Latin America, generating more exposure for them on television, such as Spanish MTV, Peruvian television PLUS TV, and others. In 2008, Sylvania's fate became an unfortunate event with the passing of Coco, creating a huge void in Sylvania's music that put their music on a brief halt. However, Mario and Coco vowed to continue creating music despite all the obstacles. After hearing from this tragic event, Mario has been continuing with the project. Today, Mario resides in Lima, Peru, and has been releasing albums consecutively, leaning towards ambient sounds. Such as his latest album of 2023, "Aeclian" ("Banda Sonora para Cometas y Haces Lunares" (Soundtrack for Comets and Lunar Hairs) 2022, and "Todos Los Astronautas Dicen Que Pasaron Por La Luna." (All the Astronauts Say They Passed by the Moon) 2021. These albums weave a translucent environment with instruments of infinite varieties of analog synthesizers, theremin, violins, and much more. These instruments come together to build their own galactic atmosphere. You can even extract known sounds, such as psychedelic music from the '70s. This confirms the influence of these times on Sylvania.

Note: This article was originally published in 2023. Mario Sylvania has continued to release new material, since this publication. His latest album, "Mi Tristeza Feliz", was released in 2024. You can get the digital album by contacting him directly by following him

@Sylvania_Mario





Casiopea / Casiopea / 1979

Tokyo, Japan

Casiopea's self-titled blends jazz fusion with funk-pop. It paints futuristic distant landscapes. The bass, the synths, the horns, and, at times, peaceful guitar melodies really does it for me.

The fusion of different musical styles is silky, and the band manages to create a cohesive whole greater than the sum of its parts. The album's sound is reminiscent of video game scores from the Sega or Nintendo era, which adds to its appeal. Really a fun album!

Favorite track: Space Road

Curlew / Curlew / 1981

New York, US

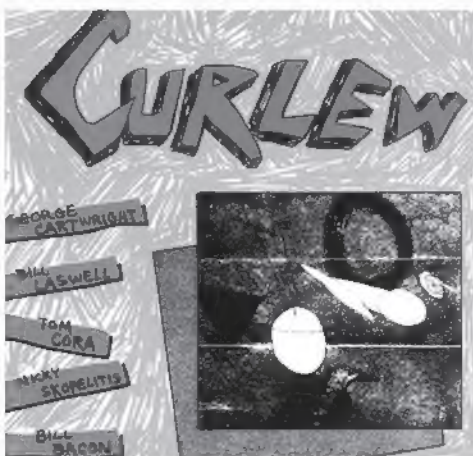
I fucking love this album. It spews free jazz, avant-garde, avant-rock, and some blues. Another jazz fusion, but not as lively as Casiopea.

It is obvious that this is different from your typical jazz album. The music is complex, with intricate rhythms and melodies that push the boundaries of traditional jazz. Using unconventional instruments and sounds adds to the perfect touch of what avant-garde is defined by.

There is incredible musicianship among all of their rotating members. (One being Fred Frith) That, I think, contributes to all of their albums being unique and bizarre.

This album is like a testament to the power of experimentation and pushing the limits of traditional genres to create something really fucking awesome if you dig that type of stuff.

Favorite track: The Ole Miss Exercise Song



Recommended
albums by ENDNØ

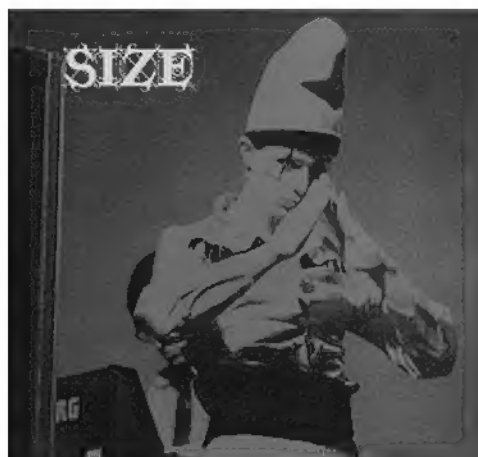
Size / Size / 1991 Mexico City, Mexico

Ok, so I was struggling with whether I wanted to write about Size or other projects connected to them, like Decibel or Casino Shanghai. Which are COMPLETELY different genres from what Size creates.

Originated with founding members from RIO (Rock in Opposition), Size is synth-pop/post-punk/new wave with some psych. But you'll definitely hear some violins here and there. This album is actually a compilation featuring material from 1980-1983, with bonus rehearsal recordings from 1981. Some of their sounds remind me of Chrome a bit, but not completely. I've sonically abused my ears listening to this album. It's fast-paced and energetic. Their sound is intense, with driving beats and catchy synth hooks everywhere.

There is not a lot of Size material out there, so I recommend starting with this compilation. The band carries a great attitude that is evidently reflected in the album.

Favorite track: Me Lost You



Bethany Curve / Mee-Eaux / 1995 California, US

After recently listening to a lot of Bethany Curve, I've determined that this is my favorite album by them. The album perfectly exemplifies how experimentation can make shoegaze stand out.

What makes this album so distinct is how the band has incorporated different sounds and moods beyond the typical shoegaze genre. They travel across different sounds than you typically hear in shoegaze... airy... but noisy... ethereal but abrasive. You know, not just the guitar distortion and effects. The album features various experimental sounds, including synths, making it distinguishable and a great transition to the following tracks.

One of the things that I appreciate most about Mee-Eaux is how it's a lot dimmer, spacier, and even sluggish. (and I mean this in a favorable way) as it gives the album an irregular character.

Favorite track: 2 Minutes of Hate

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كاف
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PARADOX FLESH

